1: Kroeber E-5 (1901) 1908
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used in this way. The owner twice dreamed of a weasel, which told him to use its skin. Thereupon he first wore a weasel-skin in dances, and later carried it to war. Subsequently he lent it to his son and to other men who went to war, and they always returned successfully.

A man to whom a fisher had appeared in a dream or vision used a fish-skin medicine-bag, and on going to war carried this with him.

A renowned warrior, dead for some time, received his personal medicine from the bears, and was forbidden to scalp, count coup on the enemy, or take away a gun. He could only kill. He once killed two Sioux with one shot, at a place which received its name from the event.

A simple riding-whip (specimen Museum No. 50-1821) has on its wooden handle four red marks, each of which is said to represent an enemy struck in the face with a whip in battle.

Representations, used in the modern "war-dance," of the weapons of Black-Wolf, a well-known Gros Ventre warrior, part of whose experiences in war are told below, consist of a shield and spear. The shield, which is made of painted white cloth, represents the shield carried by him on an occasion when he rushed to battle with no other weapon. The shield is decorated with a blue crescent along the lower edge, representing the sun, and bordered by a wavy red line denoting lightning. The wooden spear and spear-point represent a spear with which the owner stabbed a Piegan in battle. The spear-point is painted blue and red; the blue representing iron, the red blood. Red marks on the handle of the spear represent coups.

A pair of beaded and painted moccasins executed by a woman, but designed by an old man, symbolize his exploits in war. An outside rim of beading represents the enemy's camp-circle. In the middle of the camp-circle is beaded the figure of a tent belonging to a chief. To this tent was tied a horse, which the wearer of the moccasins cut loose. This feat is represented by an outline painting of a horse and halter. Three U-shaped figures, also painted, are horse-tracks, and represent the capture of horses. On the other moccasin there are again three such figures in a row, which here were said to indicate a charge on horseback on the camp; while two other such figures, facing each other, indicate a face-to-face fight.

Curtains hanging behind the bed in front of the tent-wall were sometimes painted to illustrate the owner's achievements in war.

WAR-EXPERIENCES OF INDIVIDUALS.

The following narratives give an entirely personal account of the war-experiences of three individuals, two of them men of about sixty years of

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Fig. 33 shows one of the small quill-wrapped hoops carried on a stick in the fly-dance. It is about three inches across, and lacks the feathers once attached to it. The hoop is not continuous, but consists of four slightly curved sticks. Each of these is wound with yellow quills, and in the middle with black (really dark-brown) fibres. The quill-wrapping encloses a sinew strand, which passes from one stick to the other, holding them together into a flexible, somewhat four-cornered hoop. At each of the four dark marks an eagle-plume was formerly attached, and in addition an eagle-feather (specimen Museum No. 50-1936b) was hung from the hoop. This hoop was made, for the man from whom it was obtained, at the time he took part in the fly-dance. 796 293

The Crazy-Dance.

The second ceremony, the crazy-dance, corresponds pretty closely to the Arapaho crazy-dance. When it was summer, and the time came to make the ceremony in fulfilment of the pledge previously given, the different bands of the tribe gathered in a single camp-circle. Certain men, leaving this camp, then went out to select a suitable site for the dance. When they had found this, the camp started for the place, while they made piles of buffalo-chips in a circle, indicating the place for the camp. The company about to make the ceremony gathered at night, and, taking a pipe of black stone, went stealthily to the tent of an old man whom they had selected to put up the lodge (that is, direct the ceremony) for them. They entered his tent while he was sleeping, woke him, and handed him the pipe. When he signified his acceptance by taking it, they kissed him in thanks, and made him presents. After he had smoked the pipe, he told them to obtain "grandfathers," which they did. 796

When the preparations had begun to be made, crows and owls were killed by the dancers, because they used their feathers. The dancers' regalia consisted of anklets of badger-skin and of quill-embroidered leglets, to both of which four crow-feathers and buffalo-fetlocks, or antelope-hoofs, were attached as ornaments and rattles. Around the head they wore a narrow strip of skin embroidered with quill-work, to which an owl's head was tied on one side. Around their necks hung another quill-embroidered thong, at the end of which was a whistle of eagle-wing bone. A buffalo robe painted red was worn. A round hole was cut in this through which the head was put, so that the dancers did not have to hold the garment in place. The piece cut out for the head was not entirely detached, but left hanging down the back. Two long streamers of skin hung down the back [825] [292] [534]

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an enemy; and each took from among the property as nearly as possible such objects as he had actually captured in war. One who had stolen horses would take a horse; one who had taken a gun from an enemy would pick out a gun. While this was being done, or soon after, the dancers were dancing, concluding with a race similar to that in the crazy-dance. This marked the end of the ceremony. 796

There were several degrees of distinction in this dance. Two men had crooked lances wrapped with otter-skin. In four places these lances were tied about with small strips of white fur from which a pair of eagle-feathers hung. These lances were called nouçä"ts'ta". Two other lances were straight, and wrapped with jack-rabbit skin. These also bore feathers. A single dancer had a rattle of the globular shape common on the Plains. Half of the rattle was painted red, and half blue; and feathers were attached both to the top of the rattle and to the bottom of its handle. These regalia of honor were given to men renowned in war. A pipe was brought such a man, and if he thought himself entitled to the honor, and was ready to accept it, he took the pipe. If a man felt that others were really braver than himself, or had some other reason, he refused to take the pipe. One informant stated that he had declined the proffered honor because his wife's brother had recently died. The rank and file of the kit-fox dancers are said to have worn belts of prairie-dog skin. How far these corresponded with the biitaha"wu belts of the Arapaho is uncertain. The fur-wrapped crooked and straight lances are certainly similar to the crooked and straight lances indicating the second and third degrees in the Arapaho biitaha"wu. 796 554 293 [534]

Two girls took part in this ceremony. They were girls who were much thought of and beloved by their relatives. One of the dancers carried a kit-fox skin, the inside of which was painted blue. His companion had the rattle that has been described. While he rattled, the other, holding the skin by the neck and the tail, pointed it at the other dancers. These ran off, and this seems to have been the signal for the beginning of the dance. The two girls followed these two men everywhere. Their parents and relatives gave away great quantities of property in the dancing-lodge. Something similar is found in one of the Cheyenne society-dances, in which four young women accompanied the dancers from place to place. 796 857 593 [171]

Nothing was learned about the origin of the kit-fox dance, except that it is said to have been given by the kit-foxes, which is like what the Cheyenne tell of their analogous society. 796

A neck-band of badger-skin is the only object secured said to have been used in the kit-fox dance. To the end of it a tip of whitish rabbit-fur is attached. The lower part of the piece, which bears this rabbit-fur, hangs down the dancer's back. The upper portion, which is about four inches wide, is slit for a distance of a foot. Through this slit the head is inserted. [292]

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The Dog-Dance.

796 Next after the kit-fox dance is the dog-dance, hotibya"wu. The dancers were called hotibyi ("dogs"). What has been said about the general course of the kit-fox ceremony applies also to this. On the last day, the dancers danced before the tents of several prominent men of the tribe for gifts. Then, going ahead of the route which the camp would take, they spread out this property and waited. When the camp arrived, a stick with rattles attached, similar to that used for the same purpose in the crazy-dance, was struck on the ground by one of the old men, whereupon the singing commenced, and the dancers danced four times. At the end of the fourth song, they raced, during which time, if not before, the people of the camp, it appears, seized the property.

The dog-dance is said to have been given by a dog. A long-haired dog was left behind when the camp left. An old man going into the hills to acquire supernatural power saw the dog following the trail, and, wondering, went to see, and pitied him. He went to sleep by him; and the dog, knowing the old man's pity for him, pitied him, and, appearing to him in a dream, said he would give him a dance, the dog-dance. He especially described to him the highest degree of the dance, the tsööyanehi, which seems to be a representation of himself.

796 The dancers wore a strip of skin or red cloth on which four round figures
292 were embroidered in quills, and which passed over one shoulder and under the other, the lower end dragging on the ground. At this end there was a hole, through which, in time of war, a stick was stuck. The wearers then did not flee, even if to remain resulted in their being killed. These scarfs appear to have resembled closely the scarfs worn by the Arapaho dancers of the second and third degree in the same ceremony. They were called naa"tsöiya". In addition the dancers wore bunchy head-dresses of owl feathers and of two eagle-feathers. They also carried rattles of a stick on which hoofs were hung.

796 Two men were of higher degree, that is to say, honored on account of
554 bravery. These were the "shaggy dogs," and were called tsööyanehin, the
292 dialectic equivalent of the Arapaho teiiyanehina". Among the Arapaho, however, there is only one dancer of this highest degree. As among the Arapaho, these men did not get up, or take part in the dancing, unless they were struck, or driven to it. They wore a shirt all over which circles were fastened in *appliqué*. To the centre of each circle, feathers were attached. On their heads they had owl-feather bunches like those of the rank and file of the dancers; and around their necks were long strings of bear-claws.

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They also had rattles similar to those of the rank and file of dog-dancers,— 796
a row of small hoofs attached to a stick,— except that the rattles of the 554
ts88yanchin were forked instead of single. In addition they each had a long 292
wooden whistle.

Some of the "grandfathers" are said also to have worn scarfs, like the dancers; but as these were made of pieces of old tent-skins, undecorated and ugly, it is probable that this action was intended to be ridiculous.

The "shaggy dog" took his whistle, forked rattle, and head-dress with him when he went to the lodge, but left his crow-feather-covered shirt behind. When he was in the lodge, a woman was sent for the shirt. She put it on, and went to the lodge, wearing it. Standing before the "shaggy dog," she pulled it off, and, holding it open at the bottom, moved four times as if to put it on him. The fourth time, she drew it over and on him. The place of the two "shaggy dogs" in the lodge was at the western end, the middle of the back.

The dog-lodge is described as having been constructed like the crazy- 796
lodge, and to have had the same small screen or partial enclosure at the [346]
eastern end, facing the entrance of the lodge.

The beginning of the dancing was as follows. One of the old men who would sing, went in a circle four times. He was followed by the two "shaggy dogs." The old man began to sing and dance, and the two "shaggy dogs" whistled. When they moved to any distance away from him, the old man motioned and clicked to them, as one does to a dog. Then they danced toward him. After this, the rank and file of the dancers stood up and danced. Four servants of the dance, said to have been chiefs, sat in front of the small enclosure at the east. When they thought that the dancers had danced long enough, one of these went among them and said, "Friends, rest." Thereupon they all stopped dancing, standing in their places. Then this man told a war story. When the singers thought that the dancers had rested sufficiently, they began to sing and the members of the company took up their dancing again. Altogether they danced four times, being made to rest each time by the exhortation of an old man who told a war story. This dancing took place four days, during which period the dancers were supposed not to sleep.

When at night the dancers left the lodge and danced before the tents of chiefs, begging for gifts, the two "shaggy dogs" are said to have stood by the door of the tent. It is therefore probable that the body of the dancers [431]
formed a circle in front of the tent, as they do among the Arapaho on this occasion. When the owner of the tent had given them property, he pulled at the flaps hanging at the sides of the feather-covered shirts of the "shaggy dogs," whereupon they sat down, and the dancing ceased. This dancing for gifts is said to have continued for four entire nights.

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796 As in the other ceremonies, the dancers were painted over the entire
302 body. It does not seem that the long-continued painting of the Arapaho
562 dog-dance, in connection with which the relationship between the dancers' wives and "grandfathers" found its chief expression in this tribe, existed among the Gros Ventre. The women, however, took considerable part in the ceremony as in the others, being painted with their husbands, sitting in the lodge and singing, and at times putting on their regalia; whereupon the men took hold of the ends of the regalia, and their wives led them about.

796 The complete disintegration and disuse of the old ceremonial life of
178 the Gros Ventre is shown by the fact that not a single dog-dance object belonging to an ordinary dancer has been collected. It is therefore the more fortunate that the Museum has been able to complete, through Dr. Clark Wissler, a valuable set of the regalia of the highest degree of this dance. This unique group of specimens is shown in Figs. 38, 39, and 40, and Plate XIII.

796 The coat (Fig. 38) is in shape an ordinary deer-skin shirt. At the neck
292 is an edging of red flannel. On the upper arms are two short, transverse bars of white quill-embroidery, the quills laid on in diagonal zigzag stitch. At each of the sides, at the bottom of the shirt, hang two long, pointed strips, as customary on men's shirts, — the legs of the animal decoratively used. Under the armpits are similar shorter flaps. The two sides of the shirt are open from the bottom to under the arms. These open edges, the hanging strips, the lower border, and the ends of the sleeves, are ornamented with a fringe about an inch long. The lower portion of the shirt for a width of about half a foot, and the hanging strips, are painted yellow. All the remainder of the shirt has been stained brown, apparently over yellow paint. On the two sides there are in this brown area a total of 225 yellow circles about an inch and a half in diameter, which have not been painted over with the brown stain. Each of these circles is edged by white quill-work, and from its centre hangs a mutilated crow-feather by a thong. The edging of the circles is produced by using single quills as threads in an in-and-out rotary stitch. The crow-feathers have the quill broken, in from one to four places, without being severed. The vanes are for the most part considerably disarranged, as if intentionally. At the lower end the feathers are cut off square and the quill is flattened by cutting on two sides, as if to get rid of the lowest part of the vane. The quill is cut in this way so far from its natural base that it is entirely solid. The feathers are simply wrapped against a thong with sinew. The end of the thong projects a little beyond the sinew. The thongs on the outside of the skin average half an inch in length, and are painted yellow. Each passes through a hole in the centre of a yellow circle. Behind this, that is, on the inner side of the shirt, it is

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knotted on itself sufficiently to keep from being pulled out. Of the circles, forty-two are on one sleeve, forty-three on the other; on the two sides of the shirt there are sixty-three and seventy-seven, in seven and eight rows of from six to thirteen.

The owl-feather head-dress of this set of regalia (see Plate XIII) contains

Fig. 38 (50-4277). Dog-dance Shirt, Highest Degree. Length, 70 cm.

several hundred feathers mounted on a skin cap. This cap is of heavy skin, circular, somewhat over a foot in diameter, and surrounded by a short fringe. The inner ends of this fringe are wound with white porcupine-quills. The upper surface of the cap is painted yellow, the under side is unpainted. Two thongs hanging from the edge of the cap serve to tie it.

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The feathers on this cap all have the quill split nearly as far down as the vanes extend. They are attached to one or perhaps more thongs painted yellow, which form a continuous, or at least virtually continuous, expanding spiral of six or more turns from the centre of the head-dress to about one-third of the distance to the edge. This thong gathers several feathers, then passes for a short stitch through the skin of the cap, not penetrating to the under side. Thus it continues its spiral course, lying for almost its whole length on the upper surface of the cap. The feathers are all attached to it in one fundamental manner, the thong passing through a loop formed by the turning-back on itself of the cut-down end of the quill. But three variations

Fig. 39 (50–1789 a). Rattle of Dog-dancer, Highest Degree. Length, 47 cm.

of this method appear. Sometimes the end of the quill is turned into itself. In other cases the end is bent forward in the same way, but laid over the outside of the quill, and lashed to it with wrapping of sinew. This sinew wrapping, however, is used also with the first method, though it is not absolutely essential. In other cases the end of the quill is bent backward on itself so that its inner side is out, and fastened in the same way. When this is done, a smaller feather has its quill inserted in the sinew wrapping holding the loop of the main feather. Why the quill should be looped backward whenever a small feather is included, and only then, is not clear. The area encircled by the thong with its hundreds of feathers strung on it is only a

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small part of the surface of the cap. The feathers are long enough to extend beyond the outer edge of the skin as they fall. Two special, slightly longer wing-feathers of the same species of owl are separately attached near the top of the head-dress, on opposite sides, like horns, by thongs passing through the skin where their ends hang loose. These evidently correspond to the two eagle-feathers once mentioned as occurring on the owl-feather caps of the rank and file of the dog-dancers.

The rattle of the Gros Ventre ts8ōyanehin (Fig. 39) is very similar to the Arapaho dog-dance rattles, its most prominent peculiarity being that it is

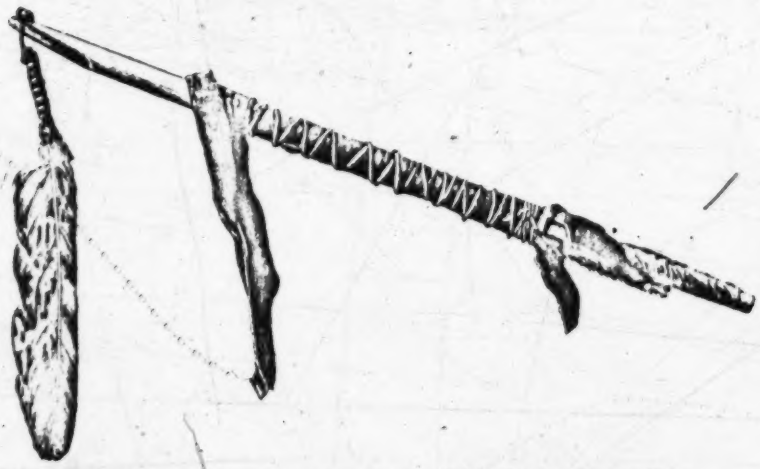

Fig. 40 (50-1789 b). Whistle of Dog-dancer, Highest Degree. Length, 60 cm.

bifurcated. Two sticks appear to have been joined at the handle so as to spread slightly. The sticks, where separate, are incased in skin painted yellow; at the handle they are wrapped together with a flat thong. Across each stick pass three stripes of quill-embroidery, each consisting of a red row of quills bordered on each side by white. At the end of each fork hangs an eagle-wing feather, the base of its quill covered with red cloth. Along the lower side of each fork are the small hoofs that rattle. There are on each stick about thirty-three pairs of these hoofs. Each pair is attached to a yellow-painted thong passing through the skin casing of the stick where this is joined in a sinew-sewn seam. The ends of these thongs pass through holes at the upper ends of the irregularly pyramidal-shaped hoofs. Inside the hoof, the end of thong is knotted around the middle of a little strip of red flannel or blanketing. This prevents the thong from being pulled out

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796 but none are living who have taken part in it. The meaning of the term, as among the Arapaho, is unknown. One informant gave the etymology "drum-dance" (from biitaxäänaⁿ, "drum"). The dancers were called biitaxäänen. As in the preceding ceremonies, a man took part in this dance accompanied by his wife, or, if it happened to be held while he was at war, his wife took part as if he were present. Nothing is known as to the conduct of the ceremony nor as to the regalia, except that the dancers, or certain of them, carried crooked sticks wrapped with white fur. The dancers were [302] painted over their body with dots resembling hail. The dance is looked upon as having been very dangerous, as a mistake in painting or in other observances would result in death from the thunder.

It is not impossible, that, if the present Arapaho series of dances represents a more original order of arrangement than the Gros Ventre, in the development of the Gros Ventre series the biitahaⁿwᵘ was displaced by the kit-fox dance, which grew in importance from a dance of the youngest men to one of older men. This would account for the use of crooked fur-wrapped sticks in the Gros Ventre kit-fox dance as well as in their biitahaⁿwᵘ. If this was the course of events, it does not follow that the biitahaⁿwᵘ became the sixth dance of the series. It may simply have been displaced, and fallen into disuse. Lack of knowledge of the proper conduct of the ceremony would be sufficient to make the Indians afraid to undertake it. It has been stated that no informants could be found who professed to know the place of this dance in the series, and it is possible that its dangerous qualities were not due to its greater sacredness through being the dance of the oldest men, but to such lack of knowledge. On the whole it is very difficult to see how such differentiations in the order of dances as exist in the Arapaho and Gros Ventre schemes of ceremonial organization may have taken place.

The Women's Dance.

[171] The women's dance — called benuxteⁿwᵘ, the dancers being named benuxteiiçäⁿ[1] — resembles the Arapaho women's dance quite closely. The 796 dancers had on their ordinary clothing, but wore belts to which four buffalo- ● 292 tails were fastened, and head-dresses which fell down the back of their heads and from which horns rose. These head-dresses are said to have been covered with feathers; but it seems possible that this statement refers only to the dancers of certain degrees, as among the Arapaho only the dancer of highest [171] degree wears such a feather-covered head-dress. Four of the dancers wore no horned head-dress, but "war-bonnets." These may have been equivalent

[1] The Gros Ventre declare that they do not know the significance of the word element benux-ic-.

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to the Arapaho "white-stand" and "red-stand" head-dresses of upright feathers surrounding the head. The dancers are described as all old or elderly women, which among the Arapaho was not the case. The exceptions were two participants called "calves" (nihanou, "yellow calves"), who were middle-aged, or, at any rate, adults. Among the Arapaho the "calves" were children. There is a further difference, that, whereas among the Arapaho the "calves" were of high degree in the dance and for the greater part of the time were not allowed to stir, the Gros Ventre "calves" took the place of the atsaan or servants in the men's dances. They are said to have worn no regalia. The dancers were painted with the symbol of a pipe on each cheek, close under the eye. Old men sang for them, rattling but not using a drum. The women in dancing shifted their weight from one side of the body to the other, and cried like crows. Two tent-poles, two pegs, and two ropes belonging to the dancing-lodge, were painted respectively one black and one red. On the fourth day of the ceremony there were observances outside of the dancing-lodge. A prominent chief was selected to take a burning stick. The dancers, moving and running about like a herd of buffalo, pretended to scent the smoke of his fire from windward, and stampeded. Another distinguished warrior pretended to shoot at the herd as if they were buffalo. Both of these features of the ceremony are found among the Arapaho. A third distinguished man (or perhaps several) was honored by being offered a pipe to smoke, and on his acceptance was given a vessel of water containing berries. He then gave away property.

The Sun-Dance.

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As stated before, the Gros Ventre sun-dance, haçeiha^{n}w^{u}, is not restricted to men belonging to certain age-companies, but, as among the Arapaho, can be made by any man.[1] Like the other dances, however, it is made as the result of the pledge of an individual for deliverance from sickness or danger. As soon as the pledge has been publicly announced, or as soon thereafter as the buffalo begin to get fat in spring, the pledger and his relatives begin to accumulate buffalo-tongues, which they slice and dry like buffalo-meat. They also save a buffalo-skin, which is packed with the tongues, two sticks being wrapped up in it. When the time comes, a large lodge made of two tent-covers is set up in the middle of the camp-circle. Into this many women enter at night to sing. This marks the beginning of the ceremony. The tent is called tjinaa^{n}w^{u} ("prairie-chicken lodge"); and the participants, "prairie-chickens" and "prairie-chicken women." The pledger brings his buffalo-skin to this lodge. He incenses it four times.

[1] See Bulletin of the American Museum of Natural History, Vol. XVIII, Part II, p. 152.

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with dyed plumes or tufts of horsehair, as the Arapaho so frequently do both at the base and top of the feather. Feathers with the vanes cut from the quill, except at the very top, are also scarcely used by the Gros Ventre. Instead, they usually cut the feather squarely off across its end, or split the quill, from the end down, for the greater part of its length. Sometimes the uppermost part of the quill is entirely removed, with its attached portions of the vanes, leaving the top of the feather forked. Plume-feathers are also much less used by the Gros Ventre than by the Arapaho. In dyeing, the Gros Ventre generally used cruder colors; a blue-violet, a pink-red, a light-bluish green, and yellow, all of them aniline colors, being the most common. The Arapaho use true red and green more frequently, and in most cases employ the dyes more lightly, thus obtaining endurable or delicate effects where the Gros Ventre are garish.

The Gros Ventre methods of feather-treatment, both the cutting-off and the splitting of the end of the feather, go back, at least in part, to their older tribal ceremonies. Both these processes are found employed on the dog-dance regalia described.

As regards other differences, the Gros Ventre probably employ more weasel-skin in ornaments than the Arapaho, though far less than their neighbors the Blackfeet. They use cloth (both cotton and woollen goods), red, green, or blue, without reluctance; whereas the Arapaho have clung very tenaciously to skin in all ceremonial objects. Skin thongs and sinew for binding are, however, very rarely replaced by strings and thread, even with the Gros Ventre.

The few objects obtained belonging to the ghost-dance movement are the following.

Fig. 41 shows an imitation of a netted playing-wheel. The piece is about two inches in diameter. The stitch of the meshes seems to be correct, though there are fewer meshes than in the full-sized wheels. The "crow," the centre mesh, is painted red; the rest of the thong, yellow. To the centre mesh are attached four magpie-feathers cut off across. This object was worn tied to the hair on the side of the head, or hanging from the little finger when the people joined hands to dance. Several very similar objects, lacking the feathers, are attached to the girl's painted dress shown in "Bulletin of the American Museum of Natural History" (Vol. XVIII, Plate LXXV).

A head-dress consisting of a hoop of about the same size, quill-wound and bisected by two quill-wound strings, and of three long, blue-and-white quill-wound pendant thongs with plume-feathers at the ends, was collected by Dr. Clark Wissler. It is not known whether it belongs to the war-dance or the ghost-dance: its general similarity to certain Arapaho head-dresses

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778 makes the latter seem possible. It differs from Arapaho objects chiefly in that the color-ornamentation of the quill-wrapping divides the hoop into three instead of four parts. At the upper end of the hoop is attached a bunch of seven small strips of whitish rabbit-fur, resembling the weasel-skin style of ornamentation characteristic of the Blackfoot.

Two balls (Figs. 24 and 25) are identical in character with Arapaho ghost-dance objects, and the latter was made in connection with the movement. These balls are described above.

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Fig. 41 (50-1922). Wheel Head-dress. Length, 21 cm.

The following objects, many of which were obtained by Dr. Clark Wissler and which were probably not connected with the ghost-dance, are of a character that does not seem to make it worth while to represent them in illustrations; but they resemble Arapaho or other pieces sufficiently for a brief description. They all appear to have been used in the war or grass dance.

Specimen Museum No. 50–1742 is a feathered crook modelled on the familiar type of curved lance that is common on the Plains, and to which the otterskin-wrapped lances of the second degree of the second Arapaho tribal ceremony belong.[1] The Gros Ventre too had such crooked lances in probably two of their tribal ceremonies. The present piece is about four feet long, and made of a stick painted yellow. There is no blade, or representation of it, at the lower end. At the end of the crook hangs a single eagle-feather. The greater portion of the shaft is covered by a casing of green cloth from which hang, attached by thongs and sinew wrapping painted yellow, a row of eighteen eagle-feathers.

A forked stick (specimen Museum No. 50–4328) resembles the Arapaho pieces of this kind described in the "Bulletin of the American Museum of Natural History" (Vol. XVIII, p. 358). It is about six feet long, quite slender, and painted red. Some distance in the fork a quill-covered hoop is attached to the two spreading sticks. This hoop is red, with four white, blue-bordered areas on it. The ends of the fork are ornamented with a short green-cloth fringe, tufts of yellow-dyed hair, and feathers notched at the top. From the junction of the two arms downward,

[1] Compare Bulletin of the American Museum of Natural History, Vol. XVIII, Part II, Plate XXXII.

1: Kroeber E-5 (1901) 1908
NQ13 Gros Ventre NQ13

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HEAD-DRESS FOR THE DOG-DANCE.

[End Plate 6]

successfully hunted than antelope. While the finest clothing was made from deer, elk was preferred for some purposes such as moccasins and warm shirts and coats—it being more durable but not equally as flexible.

For winter wear, caps and mittens of beaver or otter were made for men and boys. Beaver skin served as a breech clout for the men in winter, although antelope was preferred for this purpose the rest of the year, unless cloth were available, since the latter was more comfortable than hide which chafed the skin so badly.

Ordinarily unornamented clothing was worn, but for special events, particularly when the whole tribe was together, everyone dressed in his best. Being well-dressed was as important to the Gros Ventres as being well-mounted on ceremonial and social occasions. The effect on both the eye and the ear was taken into account in the ornamentation. Dyed porcupine quill embroidery lent color, and mica—first heated, then powdered and rubbed over a robe—glistened beautifully. Polished deer-hoofs as edging for a robe or dangling from leggings or garters "made such a nice sound when one walked." This feeling both for color and sound was carried over when material from the whites was at hand, beadwork tending to supplant the quill embroidery and scraps of bright colored cloth and of metal serving as "dangles." [18]

Elk teeth, however, were said to be "the greatest decoration of the Gros Ventres." They were used principally for girls' and women's dresses. Not so long ago there was a man at Hays who wore a vest trimmed with elk teeth, and people would say to him: "You crazy thing, only women have that kind of decoration!" But he was unconventional and would retort: "Well, I dance, too, and I want to look nice." Everyone would laugh, but he persisted in wearing that vest. Human hair as fringe and on moccasins was proudly worn by men who had taken scalps.

Mink, otter, weasel, muskrat and kit-fox were all used as trimmings, and occasionally the whole pelt of mink, otter or muskrat was made into a bag, or tobacco pouch, or other small container. Feathers, especially eagle feathers, were highly prized, and red

[18] For the detailed comparative analysis of Decorative Art of the Gros Ventres and other plains tribes, see Kroeber, 1908, pp. 151–79.

Necessities of Life

Feathers, especially eagle feathers, were highly prized, and red paint, prepared from ochre, as well as other paints obtained through the trader, played their part in bodily decoration.

The younger men thought a great deal of their appearance. One of the things they made for themselves was fancy painted sunshade-hats of rawhide. The designs painted thereon had a yellow background against which various other colors stood out. Coming Daylight remarked: "These sunshades looked so fine that the other tribes copied them, just like the whites get their styles from Paris." Long thick hair was the ideal both for men and for women. The tail of the porcupine made an admirable comb. A number of perfumes were used by the young men. The castor of the beaver, for instance, was put in the paint bag so that the material for daily painting would be sweet smelling. Again, young men crushed "Piegan berries," chewed them, and rubbed them on hair, horses, and bedding, as perfume.

Incidentally, according to Coming Daylight, in order to clean their buckskin clothing, the Gros Ventres would wear it into the water, getting it completely wet, and then rub it thoroughly with a certain kind of white clay.[14] She said that the tribe was spoken of by other tribes as always having such nice white clothes, and to this habit of rubbing them with clay she attributes the name by which the Gros Ventres call themselves, *a'aninin*, "white clay people."

Ear-rings, worn both by men and women, were made from imported abalone shell, which they cut up and shaped; they also used a certain type of imported white shell. Many other kinds of necklaces, armlets, and so on were apparently used, but on these we failed to get details.

Household and Transportation

The lodges of the Gros Ventres were made from buffalo hides, the number used in each depending on the size of the lodge. They

[14] This custom is mentioned in the sources of the early 19th century. Cf. Harmon, p. 277; Henry, v. 2, p. 734. The latter adds, as a further distinguishing characteristic, that when the Gros Ventres use red "it is always of a light color, inclining to pale vermillion. The dark red or Spanish brown, so much in vogue among the other Meadow tribes, does not suit their taste."

2: Flannery E-5 (1940-1948) 1953
NQ13 Gros Ventre NQ13

607 A woman was, however, expected to be especially generous to her brother's wife. Coming Daylight gave, as example, her own experience at the time of her first marriage. "One day, shortly after I had arrived at my husband's home, his sister, Watches All, brought me a couple of skins saying: 'Now you take the flesh off these hides. You are known to do a good job, and since my eyesight is poor I might cut the skin.' So I did what was asked, never dreaming that one of these skins was to be a robe for me. Some time later Watches All invited me and another young woman who was married to my husband's cousin, to a lodge. When I arrived I found the lodge full of old women. I was told to go around to the place of honor in the rear, where two robes were placed. When the other young woman arrived, they told her to take her place beside me. We were both to sit beside the robes and not to rise until they were all through. Watches All had invited, among the others, the woman who had 'initiated' her and who acted as a sort of teacher. Watches All said to this woman: 'You are going to initiate my sister-in-law with this robe.' So they made a smudge and Watches All held one side of the robe and the woman held the other, as they stood behind me. Then they held the robe toward the fire three times, making the motion as though to put it about my shoulders, and on the fourth time they actually put it around me, tying it at the breast and telling me not to hold it on with my hands. Each of the four times the motion was made, the woman blew on the robe spraying it with a powdered root which she had in her mouth. Then they went through the same procedure for the other bride. Finally, we were told to walk out without picking up our old robes, which we had left by the door when we entered, and which were to be given to two of the oldest women present. The new robes were beautiful. They were embroidered with porcupine quills, fringed with deer-hoofs, and sprinkled with mica, which glittered in the firelight as we moved. It was certainly fine to have such a beautiful new robe; and right away, my husband gave his sister a horse because she had been so good to me. Later on, I made her some moccasins."

607 431 [292]

In addition to the special honor a woman might show her brother's wife by a ceremony such as described above, she would in general take pride in keeping her well-dressed. For instance Mary

2: Flannery E-5 (1940-1948) 1953
NQ13 Gros Ventre NQ13

PLATES

142 The original photograph of Plate 1 was taken in 1887 and
291 belongs to The Boy. Shown in it are Lame Bull, The Boy's
301 father, and Crow Bull, maternal uncle of Coming Daylight. Both
302 of these men were born around 1825 and their personal experiences were often referred to by our informants as we took down the record of the old way of life. Each had been Keeper of the sacred Flat Pipe.

115 The photographs composing Plate 2, except for the one of The
133 Boy, were taken in 1940 by Dr. Karl F. Herzfeld. The first three
142 show the nature of the country around Hays on the Fort Belknap
291 Reservation; the other three show some of our informants and
292 interpreters whose biographical sketches follow.

531 In Plate 3, the shield and war medicines of Bull Lodge, father
797 of our informant, Garter Snake, represent only a few of the specimens of Gros Ventre culture collected in 1937 by Mr.
778 Richard Pohrt, of Flint, Michigan.
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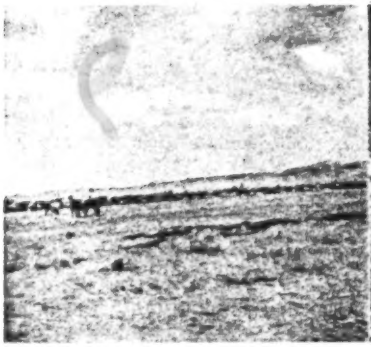
IN THE LITTLE ROCKIES

THE BOY



PLAINS NEAR HAYS

MARY, SINGER, AND COMING DAYLIGHT

[342]
[1797]

ST. PAUL'S MISSION AND SCHOOL

COMING DAYLIGHT'S TIPI

PLATE II

[p. 212 (B)]

3: Cooper E-5 (1938-1940) 1957
NQ13 Gros Ventre NQ13

just want you to join and be a little calf in this dance." "I don't smoke," Coming Daylight replied. Her grandmother then spoke up. "My grandchild, take that pipe. There isn't anything bad about it. Just take it. If you take it it might give you long life . . . and luck in receiving gifts and things. . . . We don't like to turn it down because it belongs to life. . . . This dance all comes like concerning life, and when you get painted [in it] you have a long life. . . . You are going to be asked to dance with these women. You must try to do everything well they want you to do. You must dance good." And so she accepted, for there was nothing else to do, and when she was being painted in the dance, she prayed for the things her grandmother used to tell her to pray for,—a long life and easy acquisition of food. And she concluded: "Here, I have gotten a long enough life, so long I stagger around when I try to show how they danced!"

In addition to the girl "calf" or "calves," there was also a "bull calf" (or "bull calves?"), a small boy chosen to take this part.

No men entered the ceremonial lodge during most of the dance, except two (or perhaps only one) old men singers who sat with the chief vower and the "boss" at the back of the lodge and sang. The two had no drums, but instead each of them had a deer-claw rattle, similar to the Crazy Dance rattle, but "taller and with larger trimmings." The two men and two women sang, all four together, while the other participants danced. The task of these men was solely that of singing.[39]

Two other men, younger men chosen from among the most prominent and most handsome of the Stars or Wolves, served as "hunters" of the women on the last day of the dance.

Each of the "cows" had her own headdress made like a war bonnet, but smaller, with feathers of all colors,—yellow, blue, red and so forth,—and with a bunch of feathers hanging at the nape of the neck. Coming Daylight's grandmother had belonged to the Women's Dance; when she got too old to dance herself she let her daughter-in-law use her headdress to dance with and when

[39] In 1948 The Boy said that no men sang, and that the only male participants were the two "hunters." Lame Bull acted one time in that capacity. [R.F.]

3: Cooper E-5 (1938-1940) 1957
NQ13 Gros Ventre NQ13

the grandmother died she was buried with it. Coming Daylight and Singer had never heard in their grandmothers' time of the "cows" wearing belts with four buffalo tails attached, or being painted with a pipe symbol on the cheeks, or calling like crows when dancing.[40] The "cows" would don their good buckskin dresses for the dance, and, according to Singer, wore "for their belts a little calf robe tied around."

The "bull" wore as a headdress the shaggy skin of a buffalo head with the horns attached. Coming Daylight emphatically insisted that only one woman, the "bull," had horns on her headdress.[41]

The two attendants danced during the rite, but had no feathered or horned headdresses. Coming Daylight mentioned wearing her elk-tooth dress when functioning as a "calf," but spoke of no specific ritual costume for "calves" or for the "bull calf."

The dance lodge, a big one, was, according to The Boy, set up outside the camp circle. The men used to put it up for them. The center pole, not so big as the Sacrifice Dance one, was erected without ceremony, and was painted red by the "boss." Each dancer had her own [ceremonial?] digging-stick made of a stout cherry or Juneberry branch about 2" to 3" in diameter, with the distal end pointed and curved. These digging sticks were tied to the center pole all around, with the handle end resting on the ground and the curved end pointing outward. Both sticks and ties were painted [red?] by the "boss." Coming Daylight remarked *apropos* of this: "I was small then, but I certainly looked to see how that pole was fixed. It is a good thing I did. Most children would be too crazy to observe how things were." She had never heard of two tent-poles, two pegs and two ropes of the dance lodge being painted respectively one black and one red.[42] A fire burned in or close to the middle of the lodge.

The two (or one) men singers sat in the place of honor in the

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[40] Cf. Kroeber, 1908, pp. 260-61.

[41] Cf. Kroeber, 1908, p. 260. Coming Daylight had seen the Blood Indians' Women's Dance, with the women wearing headdresses like those of the Gros Ventre women and with the "bull" sitting over on the west side.

[42] Kroeber, 1908, p. 261.